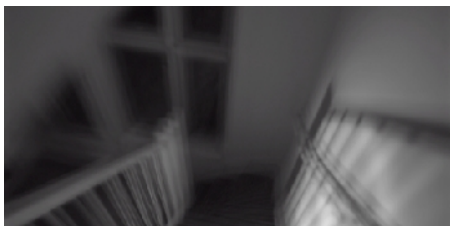


**Tomas Navarro: Action-time-space-light. LBDM proposal.**  
**Expected outcome: Videoart.**

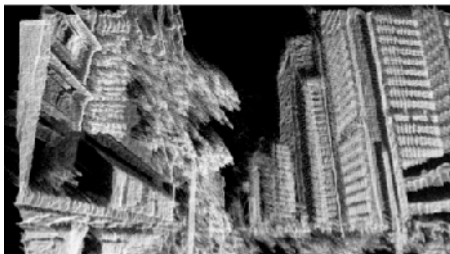
My goal is set up a new approach to cinematography through experimental animation pieces. I expect from the process the development of an unified cinematographic language, with my own style. I understand as cinema language an harmoniously set up of action-time-space-light. Any cinema language is aimed to render plausible a specific world, in which the audience strongly believe or accept as reality. Then, I want to achieve a genuine experience through moving images outcome and, consequently, be able to apply the knowledge achieved in a bigger project.

The workflow of the project is aimed to improve my previous investigation about new approaches in both animation, cinematography and digital composition, which specifically are:

1. Time distortion and frame rate control.
2. Particle-based 2d to 3d mapping.
3. 3d environment from real action shooting and tracking features.



All these elements are related to each other due to all of them understood the action-time-space-light unities as key-point for the visual building process.



My proposal for this year is to keep working with all these features in one, single channel, output. This output is strictly based on praxis due to I need a core of experimentation in order to achieve fast my primary goals.

I realized that the most productive and engaging way to do it is working on several short movies, which I want to focus in two topics as ideological frame and self-development motivation:

1. Imagination and reality.
2. Freedom and piracy.



However I'll approach the project in the most pragmatistical way in order to produce as soon as possible a core of visual-based work, not necessarily limited by narrative struggles. This decision will help me in discern what features work and which ones are meaningless in order to jump to a more specific and developed output.

At the moment I got a bunch of diverse technical work already achieved and my first step is to find the place in which those thoughts could harmoniously coexist. As a consequence I've been aiming for specific approaches in modern imaginery:



- Ralph Bakshi: American Pop, 1981, rotoscoped movie.  
<http://www.youtube.com/watch?v=6-UCLiO5EdQ&feature=related>



- Ralph Bakshi: Lord of the rings, 1978, rotoscoped movie.  
<http://www.youtube.com/watch?v=8wYVcE4lMeA&feature=related>



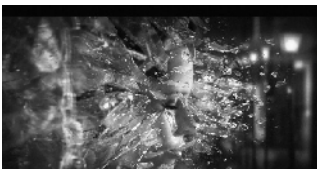
- Jon Vermilyea: My Girls' music video for Animal Collective, 2009, rotoscoped live action and digital composition.  
<http://www.youtube.com/watch?v=zol2MJf6XNE>



- The external world, David O'Really, 2011, CGI.  
<http://www.youtube.com/watch?v=OxPyN6IK1tM>



- Equipo studios: The city's music video for Five years older, 2009, animation with timewarp features.  
<http://vimeo.com/10498559>



- Arev Manoukian: Nuit Blanche, short movie, 2009, digital composition, totally postproduced slow-mo / frozen time.  
<http://vimeo.com/9078364>

- Mocap, tracking and virtual sets hardware and software features. (See last year Wonderland research papers, to be uploaded on wiki).
- Slit-scan photography, go-motion, accumulative photography. (See last year first term research papers, to be uploaded on wiki).

## Rationale

Using techniques tested and achieved during the last year I propose to build, *through short cross-processing animation sketches*, a genuine cinematographic world, made by both technical development as well intuitive aesthetic approaches and narrative experiments.

Cross-processing animation allows me to explore individually all the possibilities in cinematography and my final goal is find out the way to offer to the audience the verisimilitude of cinematography experience (the feeling, look and time perception of film fiction) with the possibilities of animation in one plausible output.

The outcomes are now named and understood by me as **videoart**, as I wish to screening and **evaluate** them as a stand-alone videoart piece, optimally free from categories and genre's rules.

## Methodology

The techniques I explored during the last year are mostly based, further than how they look like, on pragmatically ways to work with simplified camera and computer-based sets. *All these tools are ready to be mixed and integrated in one unified core of images that will use all the qualities above explained to set up an high-end profile animation development based on simplified "handmade" and "homemade" praxis.*

I propose then, as process for the initial plan, an extremely simple development, which means work with few elements and tools:

- Design a sequence and aesthetic's moodboard.
- Shoot my footage in live action, which I need to extract both camera movement relative to the space and specific movements using tracking softwares.
- Create a virtual set or modify reality adding/removing items.
- Create characters/items, using rotoscopy from live action footage and CGI.
- Final aesthetic and rendering.
- Evaluation of output and process.
- Immediately start with something completely different.

Regarding the content *I don't want to be in struggle with narrative issues so I propose a truly intuitive approach to storytelling.* I have three main possible self inspirations:

- My first feature long film I want to do somewhere in a a near future, which it's already being sketched.
- The Dorian's music video; project designed by me but never shooted.
- Narrative in videogames and new moving images displays, mainly new web-based formats.

I'd like to add, thinking in previous practices, that unexpected outputs could be much more challenging than the proposed ones or the plot established. I'm totally opened to be driven by the process. In order to document it properly I propose start building my thesis harvesting these tips:

- Process documentation; weekly report of activities, both research and praxis.
- Archive: References, dictionary, links and bibliography.
- Ideas and sketches, notebook.

This document is aimed to evaluate myself objectively and correctly contrast expectations, outcomes and feedbacks. Then I'll use it for stand out a selection of contemporary artworks or art-images-phenomena as part of my thesis.

### **Relation to previous work and further work.**

I'm interested in study cross-process animation and film shooting, camera work, rotoscoping/tracking, virtual sets, postproduction features and time-distorted images. I can sum up these elements as a complete set of a self-built cinematographic approach, which should be integrated and improved now in one unique artwork.

*I should clarify that I'm not an animator so my goal is much more related to cinematography than animation, which is only a tool I'm using to explore powerful outputs which I'm able to achieve by myself.*

My motivation for this research is based in the strong will that pushes me to work in new ways to depict images and challenging cinematographic experiences. Also, I decided to work on this research because I'd like to apply the knowledge achieved during the process in my professional future projects as a complete aesthetic and technic artwork.

The visual and narratives exercises from last year could be better and better, actually it's much more interesting the process and the specific features than the output itself. Now I have and extraordinary possibility to take all the things that works in my exercises and improve them in a reasonable status of art or proficiency in moving images.

During the process I'll evaluate my outcomes using a simple criteria:

- Professional look.
- Plausibility and meaningfulness.
- Possibility to be a stand-alone artwork.

## Workplan

Due to my specific circumstance I should come back to Spain in order to keep working with my company and also as free-lance; the goal is to run the company properly and earn money in order to be able to continue moving to the Netherlands as often as possible.

Due to I'm proposing experimental exercises as initial plan of the project, I wrote down a schedule based in the simple methodology I want to apply, to be improved under advice from tutors and eventually modified by work or studies issues:

November 2011	<b>Spain.</b>  Work in my project and with my company until December.  <i>Visit my family.</i>	Design of first output.
December 2011	<b>Rotterdam</b> , optimally for three weeks.  <b>Present my first output, discuss the thesis, project methodology and ideas for the next step.</b>	Execution and evaluation of first output.
January 2012	<b>Spain.</b>  Work in my project and with my company until February.	Design of second output.
February 2012	<b>Rotterdam</b> , optimally for three/four weeks.  <b>Present my second output and discuss about the projects' final output and thesis development.</b>	Execution and evaluation of second output.  Specific idea for final artwork.

## **Specific methodology meanwhile abroad Netherlands**

In order to solve the lack of presence in the course activities I propose a specific workflow:

1. Wiki-presence.  
Interact with tutors and classmates using the wikipages tools: I'll be able to follow the development of the different projects, seminars, assignments and also upload my responses at time.
2. Weekly reports.  
Concise reports aimed to inform what I'm doing (to be uploaded on wiki) and to establish the core of my thesis' process documentation.
3. Skype meetings.  
To discuss face to face specific issues with tutors and classmates.
4. Sharing with friends.  
Interaction as primary tool for knowledge.
5. Agreement from tutors for email communication.

To sum up, it's my will to supply my absence with more accurate work regarding my technical research and process documentation and use the necessary tools in order to be involved in the course dynamics even if I'm not physically present.

Then, the times I'll spend in Rotterdam will be devoted to face-to-face communication as I expect to come back with finished outputs, in order to engage a properly discussion based on facts.